LETTERS

SHOCK HORROR

HAVING JUST read through this week's *Sounds* I was frustrated to read Mr McCullough's review of Peter Gabriel's 'Shock The Monkey'. It's one thing to review a single, but it's another to proceed to drag the name of an artist through the muck, as it were. If Mr McCullough didn't like the single, and he's quite entitled not to, then he should have stated so, and not have proceeded to attack Mr Gabriel's present position in the music world.

Perhaps if Mr McCullough had done his homework properly, he would have realised the background from which Genesis began. It wasn't always as he describes — 'the comfortable middle age set'.

Obviously Mr McCullough cannot appreciate the talent and hard work which put these gentlemen in their present position. May I remind Mr McCullough that Genesis have produced 14 official LPs in this country, and that this is the reason for their popularity and wealth. Their music is liked by many people, even if not by your learned critic.

May I therefore suggest that, for any future reviews Mr McCullough may be asked to do, he pays a little more respect to the artists concerned and that he puts aside his vindictive, biased opinions of such popular artists. — **Andrew Eaton, Rochdale.**

TEST-TUBE BABIES PLAN CONDEMNED

ACCORDING TO the news headlines, it looks as though Peter's aims for world domination won't even get off the ground! (Cutting from the *Derby Evening Telegraph.) — Andre McKay, Derby.

WHO CARES?

WELL YOU must really be congratulated for handling over the reviewing responsibilty to 'Gaz the lad' Bushell for yet another fair, observant and above all objective review of the new album 'It's Hard' by the Who.

Although admittedly the album in question never scales the heights of previous Who vinyl classics, to say as Bushell does that it is 'embarrassingly feeble' is ludicrous.

If Mr Bushell (and Mr Robertson in reference to the review of Townshend's third solo album, 'All The Best Cowboys etc') took even a cursory glance at the lyrics to for instance 'I've Known No War' or 'Cry If You Want To' as well as listened to the *music* he would realise that Townshend is still as relevant as ever and knocks (how apt) Bushell's msuical favourites Vice Squad, the Exploited, GBH etc ad naseam into a locked hut. Add to that the most powerful and thrilling voice of Roger Daltrey and John Entwistle's throbbing bass and you still have the most powerful rock music group in the world. — **Stewart Yeadon.**

BARBARIAN BOO-BOO

QUESTION: WHAT makes you laugh the more you look at it?

Answer: That centre page picture of Manowar.

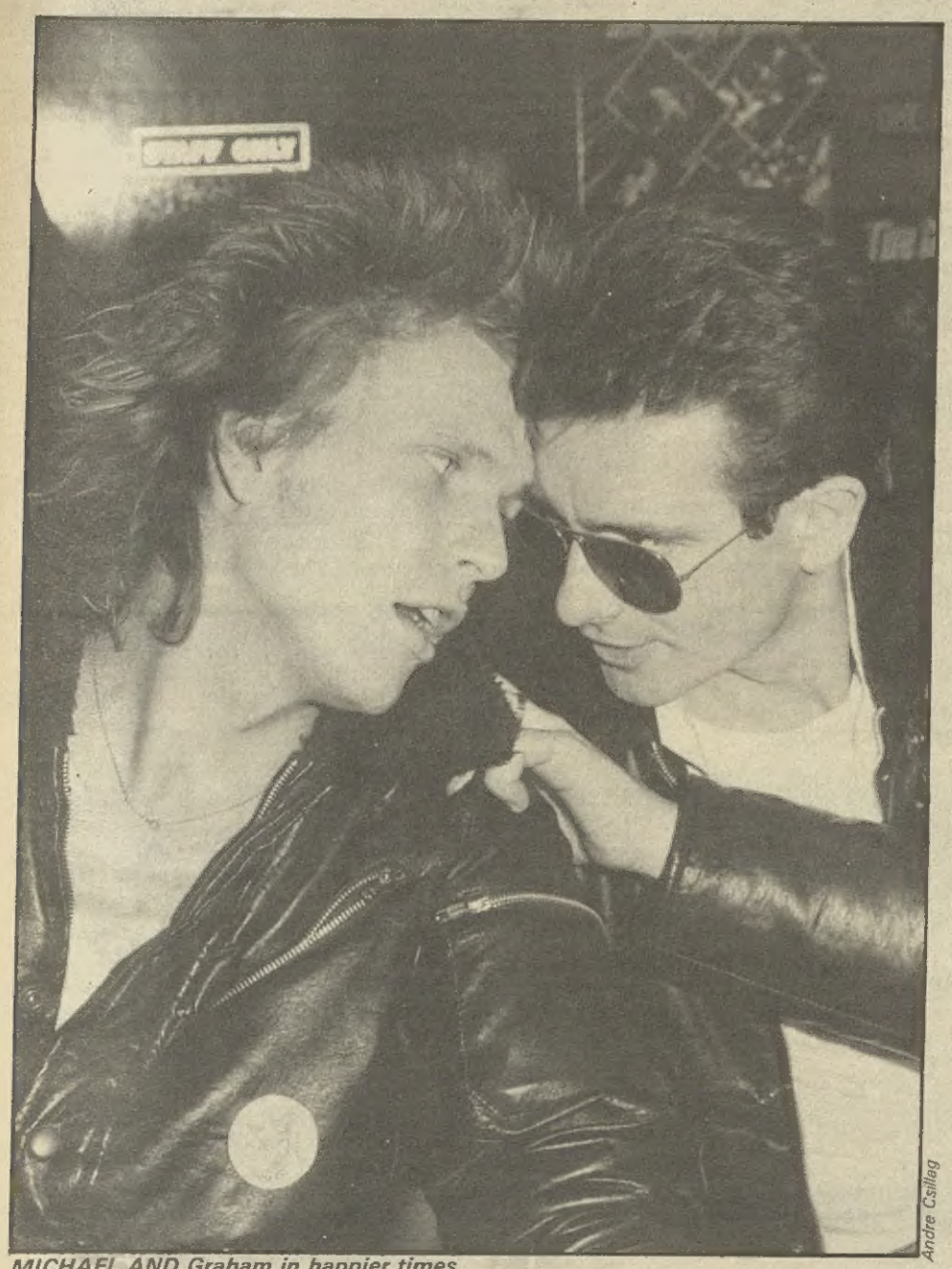
It was without doubt that most ridiculous picture ever to appear in your paper. Keep it up, *Sounds*. — **Johnboy Hate, Brighton.**

FLAGGING SIGNALS

I AM writing to comment on Mark Putterford's review of the new Rush album 'Signals'. I thought it was a good review with many valid points. 'Merely good' isn't what we've come to expect from Rush, and compared to last year's devastating 'Moving Pictures', 'Signals' comes in at a poor second.

But at least Rush have never rested easy on their past successes. They've continually progressed and adapted their sound. It would have been very easy for them to continue with the routine Sci-Fi and Sword and Sorcery approach, but they didn't. And just as 'Hemispheres' brought their space-rock preoccupations to a natural conclusion, 'Signals' does the same with the ideas Rush have been toying with over the last couple of albums — science meets nature, the modern world etc.

Numbers like 'Losing it' and 'The Analog Kid' are genuinely very impressive, so don't write off 'Signals' competely. And if Rush haven't quite scored this time, they're certainly not washed up yet! — **Geddy's white-haired uncle.**



Andre Csillag

MICHAEL AND Graham in happier times

Schenker/Bonnet debacle — an eye witness writes!

DEAR OH dear, who was your 'source' of information at Sheffield Polytechnic for the MSG Reading warm up gig? The REAL story follows.

Graham Basket (?) walked on really pissed, he was foolin' around like a kid with a new toy, he messed all the songs up, forgettin' the words, not getting high enough, going way out of tune, etc.

After 'Cry For The Nations' had finished, this being only the second song, the audience were quite pissed off with Mr Bullshit (?) and deservedly we gave him some hammer for screwing up the songs.

Mr Bastard (?) walked behind the backline to try and introduce the hidden rhythm guitarist and not to say "This is the guy that plays the guitar... Schenker is shit" (or words of that description). Also he never mentioned anything about the songs being shit.

*After getting the crowd assembled rather mad by saying "This is where Bonnet combs his hair" and doing so and babbling on about having an w*** and a shit while the next song was being played, he walked off. The song of course was the instrumental 'Into The Arena', which got a great reception due to the lack of Mr Bladdered (?).*

When he returned a wimpish-ness had come over him and he said, "This is the new single 'Dancer' so held me."

*I don't know about everyone else but at this point I felt a little sorry for him, until he broke down halfway and slurred "Oh f***... I've forgotten the words."*

He topped it all when he was messing about in 'Let Sleeping Dogs Lie' and he dropped his glasses. He stormed off stage on the verge of a nervous breakdown, followed by a roadie clutching the dropped specs, and he never returned, to the absolute delight of the audience. The band then proceeded to finish the set instrumentally and with more delight from the audience the evening came to a close.

Your only correct statement was about Mr Blarney (?) exposing himself.

Graham Bonnet (?) has got no future in British rock music. I believe he got the shove anyway. 'Quits MSG?' What a joke.

The END. (For Blonkit?) — Gary Holmes, Totley, Sheffield.